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reopened—this is the Luxembourg. To be sure quite a number of the most valuable of the paintings and sculptures in this national collection have been placed for safety in the ancient seminary of Saint Suplice, but these have been replaced by others which for lack of space have not previously been displayed. Of unusual interest will be an exhibition of Belgian art and a collection of the works of Brangwyn, recently bequeathed to France. Among recent gifts to the Luxembourg made by the widow of Pierre Goujon, who died on the field of battle, are “La Femme nue vue de dos” by Toulouse-Lautrec, and “La Guingette” by Van Gogh. Furthermore this plucky little Parisian paper which bravely continues publication despite the exigences of war, reports that the new museum of the Gobelins is nearing completion and architecturally presents a most pleasing appearance. Four columns frame the central doorway and divide ten graceful arcades into two groups. Between these arches are eight medallions symbolizing the eight stages of the work of the Gobelins: the shearing of the wool; the washing; the spinning; the rope making; the chemistry; the dyeing; the pattern, and the weaving. On the side of the building an inscription recalls the fact that “Jean and Philibert Gobelin, merchant dyers in scarlet who have left their name to this quarter of Paris and to the manufacture of tapestry, had here their atelier on the banks of the Bièvre, at the end of the fifteenth century.” Through the same channel we are informed that King George V has offered to “la Ville de Paris,” a gift of great value from an artistic and historical standpoint, five bronze medallions originally forming part of the decoration of the Place des Victoires. At the time of the Revolution these passed into England, were bought by George III and—found in Surrey by the Prince Consort—were placed by him in Windsor Castle, in 1898. Queen Victoria lent these beautiful medallions to the Paris Exposition in 1900, where they were much admired by connoisseurs. The subjects represent the most stirring and memorable events of the reign of Louis XIV. As the medallions are unsigned there is much controversy as to their author. The

Conservateur of Windsor Castle attributes them to the famous Keller brothers who executed for Louis XIV the great fountains and statues of Versailles. At all events the return of these old medallions to Paris is of very considerable interest.

THE  
PROVIDENCE  
WATER  
COLOR CLUB

The Nineteenth Annual Exhibition of the Providence Water Color Club was opened on March 2d in the gallery of the Providence Art Club. Thirty-five members were represented, among whom may be mentioned H. Anthony Dyer, W. Alden Brown, Charles Biessel, Elisabeth Spalding and Sydney R. Burleigh. There were many important pictures and the subjects were of varied interest. At the close of the exhibition, the Providence Water Color Club inaugurated a rotary exhibition, having received invitations to send to several cities. During April this travelling collection will be shown at the Swain Free School of Design in New Bedford, Mass.; in September it will go to Newport, R. I.

AN  
INTERESTING  
EXPERIMENT

The Memorial Art Gallery of Rochester is to make an interesting experiment during the coming season in connection with special exhibitions. Finding that the greater portion of the expense incident to transient exhibitions results from the handling and transportation of frames and glasses, this Museum proposes to purchase a large number of suitable frames for its own use, displaying the frames on its special collections and hereafter to receive and send out canvases alone. Great care, it is said, will be taken in the selection of the frames in order that they may be good in design and finish and sufficiently varied to meet the requirements of a miscellaneous collection.

It is hoped by those who are inaugurating this innovation, that the plan will work out in such a manner as to warrant the ultimate cooperation of other museums.

EXHIBITION OF  
MODERN  
POSTERS

An exhibition of foreign and American posters was held in the galleries of the National Arts Club, New York, from March 27th to April 10th.